This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

A.B.C. OF ART

STOTHARD.

170. m.
132.

THE

A. B. C. OF ART.

BEING A SYSTEM OF DELINEATING
FORMS AND OBJECTS IN NATURE NECESSARY FOR
THE ATTAINMENTS OF A DRAUGHTSMAN.

> **"The child should be instructed in those arts useful to the man."**
> ***Agesilaus.***

BY

ROBERT T. STOTHARD, F.S.A., LATE H.D.S.A.,
ORIGINATOR OF THE INSTITUTION FOR SCHOOLS OF DESIGN
AND INDUSTRIAL EXHIBITIONS EVERY TEN YEARS, AUTHOR OF THE
PAMPHLET "ON ART FORMING THE BASIS OF EDUCATION
OF A MANUFACTURING NATION," "PHRENOMETER, OR MIND MEASURE,"
"PSYCHONEUROLOGY," "LAVATER REDIVIVUS," ETC., ETC., ETC.

DEC 80

LONDON:
W. H. ALLEN & CO., 13 WATERLOO PLACE.
PUBLISHERS TO THE INDIA OFFICE.

1879.

170. m. 132

LONDON:
PRINTED BY W. H. ALLEN AND CO.

THE

A. B. C. OF ART.

THE true artist learns from practice that there are three sets of rules for form, three for light and shade, and three for colour. Each three terminates a "sitting," allowing of an interval for the process of drying or relaxation. By a law of nature we know that light as it falls upon a simple object becomes contrasted with shade, which brings the same near to the eye or relieves it from the distance, and makes the distance more distant still, and the shadow of it, being on the ground on which it lies, becomes distinct when light and shade are truly distributed.

By the observation of these plain principles, and by following the process of copying, as laid down by the experienced artist, who employs explanatory diagrams to assist instruction, the desideratum of drawing in correct proportions is facilitated.

Originality in art belongs to the domain of

Genius, but any one may draw correctly who observes the simple directions we have here laid down.

It is observed by Shakespeare, "I am nothing if not critical." Man, above all creatures endowed with life, has the most responsibility; his intuitive perceptions are given to contend with the multitudinous occurrences of an ever varying and shifting external world.

Juveniles have been offered an aid to their youthful imagination. In a Drawing-book recently published we find opposite page 14 an illustration in which a full-grown woman is represented as of the same size as a very young girl; this is false in art, and altogether misleading to those who desire to be instructed in the law of proportion. It is incorrect elementary works such as these—and there are many of all kinds—that our remarks are intended to confute.

To further explain what the preparations should be to make the draughtsman, we must recall the elementary principles of art. The fundamental part of drawing, as laid down by the schools, is a knowledge of geometry and perspective: the study of both is therefore recommended as being the first step towards the attainment of skill and correctness.

This was the principle insisted upon and taught by Drawing Masters in past days. But it will be evident that there should be some more simplified process of teaching drawing, that might render the study of geometry as a science not immediately necessary.

As the surest mode for the attainment of excellence, according to conventional rules, the drawing-master is to begin with plain geometrical figures, as squares, arches, circles, ovals, cones, and cylinders, as these will be found useful in numerous forms of similar proportions. The pupil having acquired sufficient facility and readiness in these figures, he is next directed to give to every object its true light and shade, according to its concavity or convexity, so as to convey the perfect idea of the elevation or depression, nearness or distance, of every part. From this, the next step is the imitation of the forms, with their leaves, flowers, herbs, trees of various kinds, &c. The next step is the representation of the forms of life—birds, beasts, fishes, &c.; after which the imitation of the human figure is taught, beginning with the separate organs, and then proceeding to complete the whole figure, carefully observing its proportions. When the pupil is master of the nude form, then he is to proceed to the study of drapery, learning how to clothe a figure so as to give it every advantage of ornament without interruption of its air and motion, grace or symmetry. To these acquisitions are to be added the study of architecture, landscapes, and inanimate objects, or still life.

We have presumed to put forth in the present essay considerations that may additionally aid the student.

If we unite a knowledge of physiology with the practice of drawing, we expect, as the result of that unition, a moral as well as a mental guide to industrial art.

Every individual in a community possesses some incipient or latent mental power, differing from another.

Do we not observe in the countenances we meet with, that no two faces are exactly alike, even in a family, and that the moods of mind are represented by facial intelligence; moreover, that the features of the human face are types of certain propensities, even the hair of the head by its texture indicating character, either of a high form or its opposite, and whether comparative power or comparative weakness is to predominate.

Every sort of work in architecture, sculpture, or painting, is the product of the directive hand of art, guided by the faculty of taste.

It is requisite, since we have so long neglected systems of training up mind in a manner suitable to its capacities, that we should resort to a new curriculum. For example—it is our proposal that we should provide for a class of study, suitable to occupying the leisure hours of the pupil as well as his school hours. It is the vacant hour that spoils the mind for discipline and study.

A man may study science all his life, and yet be ignorant of that which alone gives life and knowledge to all his contemplative faculties; it is the observation of nature more than the study of scholastic rules that causes the student to arrive at perfection. These considerations have induced the author to construct the present A B C for the education of the intended draughtsman. As an illustration of our system—do we not know that we must use a lens to see an object too small for the naked eye? but supposing we availed ourselves of its use incautiously and reduced the human face of six inches to that of half an inch, the result is then that we exaggerate proportion, the centre being thicker, while in the margin it is diminished.

Every object that is seen in the centre of a lens is enlarged, and those at the edge diminished, and in a whole length, from the centre to the margin below, it is wrongly seen; but the uninstructed in art do not possess the acute examining habit which assists correct measurement; the educated artist perceives the cause of the deception, and sets matters right.

It is taste as much as accuracy that gives proper form and proportion to the figure or object that is to be drawn.

The interest which attaches to the study of physiognomy as a science may be readily conceived when we reflect on the insight it gives into individual peculiarities and dispositions. To be able to read the character from the features, and delineate what we see,—as it were the propensities reflected in the face,—must often be of essential service in our intercourse with society, independent of the attractions of the study in itself.

It is from the individual pleasure we derive from visiting foreign or home scenes and objects, that the art of drawing, and a system by which it can be so simply obtained, is, for the first time, explicitly described in all its progressive stages necessary to produce an effect.

All children can acquire the attainment of writing, and such powers are only required in drawing; but as one part made dark affects another by its being added, so does an additional monosyllable tend to convey reason which without it did not.

Observation is the basis of the producing powers of the mind; therefore we recommend a judicious training of youth, to make it capable of applying the truths of nature in art. If really capable, then the boy-student possesses a craft with which he can withstand the difficulties of life.

Before describing my proposed method of education in Drawing and Design, let me say a few words. When I was examined by a Parliamentary Committee, the honourable chairman of the "Arts and Manufactures" Committee of 1836 said, "I am afraid the inference to be drawn from your evidence must be, that not only our manufacturing artists, but the nation generally, are deficient in the true principles of drawing, and therefore not sufficiently able either to create or understand works of art so highly as they might by education be enabled to do." The reply I gave anticipated what has occurred since in every art department in the United Kingdom. Look at the Commissions on Universities, the Lords Committee of Council on Education, the establishment of Schools of Design, and the Exhibitions of 1844, and witness the effect on the general taste in improvement of our manufacturing products, and the establishment by law of educational schools. All these institutions did not exist at the time I spoke. And my words also were anticipated: "It appears to me that we are in error in the first instance. Literature seems but to acquaint the mind with that which the eye has not seen, whereas the eye, being nearest to the brain and open first, should be employed first." All verify the fears entertained at that time. But forty-six years have elapsed since Prince Albert wrote on art, and recorded ideas which, I proudly say, indorse my own.

In describing my method I adopt the following formula:—The A B C, being the first letters of the alphabet, will rule all applicable to the form; the second three, D E F, will confine itself to light, shade, shadow, and refraction; and the third three, G H I, will comprise colour.

The opinions of the late Prince Consort on art education are well worth quoting. The Prince wrote in 1856 to the Earl of Ellesmere, the Chairman of the Committee of the Manchester Art Treasures Exhibition (one of the earliest opened since the first great Exhibition of 1851), answering the doubts of the Manchester Committee whether owners of valuable art works might be ready to lend their pictures for public inspection. The Prince furnished the Committee with what proved to be an effective solution of what was then a difficult problem, viz. by pointing out that the difficulty would disappear if it were known that the exhibition had a higher purpose than that of intellectual entertainment to the people of a particular locality. "A person," wrote the Prince, "who would not be otherwise inclined to part with a picture, would probably shrink from refusing if he knew that his doing so tended to mar the realisation of a great national object." "A national purpose, which might be appealed to, might be found in the educational direction which may be given to the whole scheme. No country invests a larger amount of capital in works of art of all kinds than England, and in none almost is so little done for art education. If the collection you propose to form were made to illustrate the history of art in chronological and systematic arrangement, it would speak powerfully to the public mind, and enable in a practical way the most educated eye to gather the lessons which ages of thought and scientific research have attempted to attract, and would present to the world for the first time a gallery such as no other country could produce, but for which I feel convinced the materials exist abundantly in private hands among us. . . . As far as painting is concerned, I enclose a catalogue exhibiting all the different schools, which abler hands have compiled for me, and which was communicated to the National Gallery Committee of 1853, and printed by them with the evidence. If such a catalogue, for instance, were to be filled up with the specimens of the best paintings by the different masters enumerated in it which exist in this country, I feel certain that the Committee would come to their owners with very different powers of persuasion and a very different claim to attention than when the demand for the loan of certain of their pictures was apparently dependent upon mere accident or caprice."

Events have proved the wisdom of the Prince Consort's remarks. Loan Art Exhibitions have been frequent since 1853, and a constant readiness of owners of private galleries has been shown.

But to return to the philosopho-educational views we have in this work enunciated in previous pages.

With the scriptural intimation in the words "Man know thyself," for our guide, we may with advantage study the human features in considering the means of developing our educational subject.

Lavater's "Theory of Physiognomy" appears to specially aid reflections on the capacities of the inert mind of youth, those very capacities which should be disciplined to a proper course of art education. Physiognomy, a science by which the ruling passions and propensities of the human being are discoverable, is becoming daily of more importance, from its intimate connection with educational principles. By physiognomical indications, many individuals may learn to judge of disposition and character in themselves and others, and be enabled likewise to guard against the danger of forming alliances through which evil tendencies may be perpetuated in their offspring. The celebrated Lavater embodied the result of his investigations on this subject in an elaborate work, which merits the greatest praise, both for the industry and research of its author and the variety of interesting facts it unfolds.

He, however, lacked the quality essential to the completeness of his labours. He was deficient in constructiveness and order, as laid down in the phrenological system of Gall and Spurzheim. With a greater development of these organs before him, he would have been able to classify the results of his observations, and build up a system out of the materials which he himself had so laboriously collected.

It was not enough to trace a resemblance in certain features and faces to certain animals, and thence to deduce fanciful, analogous resemblances of temper and inclination. It should have been his aim to discover whether the human features, taken singly or collectively, do not constitute types of the various propensities sufficiently uniform in their indications to deserve the name, and form the basis, of a science. It is only by viewing it in this light that the study of physiognomy can be rendered beneficial to society,—whether considered in relation to the ordinary business of life or specially to individuals,—by preventing the transmission to posterity, through inconsiderate marriages, of the moral and physical defects under which they themselves had suffered. This science also affords the means of correcting the evil of injudicious appointments in life, too frequently made, of persons whose natural qualifications do not enable them to perform the duties required of them, and who, far from fulfilling the expectations of those connected with them, are, in fact, detrimental agents in the public service. The disgrace which has lately fallen upon some of our Governmental departments may be ascribed in a great degree to the neglect of those precautions which the science of physiognomy would prescribe in the selection of individuals for important offices or for subordinate duties.

The interest which attaches to the study of physiognomy as a science, may be the more readily conceived when we reflect on the insight it gives into individual peculiarities and dispositions. To be able to read the character from the features, and see, as it were, the propensities reflected in the face, must often be of essential service in our intercourse with society, independent of the attractions of the study in itself. It has been the object of the writer to present here the results of many years' observation and research, in a convenient form and compass. In proof of the fact that these and other cognate subjects have long occupied the mind of the author, he reminds the reader, that so long back as the year 1836 he had the honour of submitting to a Committee of the House of Commons on "Arts and Manufactures" a suggestion for the exhibition of manufacturing products every ten years—a project which was afterwards so magnificently carried out, although rather prematurely, in 1851, under the auspices of the late lamented Prince Consort.

While examining the configuration of the human skull, the phrenologist, as we have seen, also observes the habit of the body, gait, gestures, features, tones of voice, and facial expression; and it is from the results of all these observations that he determines the character.

Thus the elements of a successful science like physiognomy are numerous, but a higher value is placed upon phrenological physiognomy than can be fairly conceded to it if estimated independently of the skill of the artist and of the collateral aids he uses to help his conclusions.

"Every faculty of the mind, and every state of consciousness," writes Combe, "is represented in the facial movements or in the general movements as of the head, limbs" (*i.e.* it is signified in expressions and attitudes).

If, then, physiognomy be considered as a language, and duly read as such, or, in other words, if physiognomy proper be brought in as an aid to education, the observer may be directed in his observations by the predominant expressions, attitudes, &c. referred to by Combe.

Physiognomy has been latterly most used in the department of ethnographical phrenology. The ethnological researches are the most interesting of phrenology, as they have an important bearing; as, for instance, on diplomacy, legislation, and the art of government.

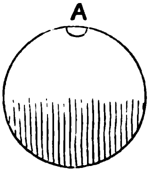
As we have no space for examination of the whole science in detail, we must refer the reader to the works of Gall, Spurzheim, and Combe, for that purpose.

Events have proved the wisdom of the Prince Consort's remarks made in 1856. Loan Art Exhibitions originated from the Mediæval Loan Exhibition at the Society of Arts in 1844; an Exhibition suggested in the preface to the "Plan for the Institution for providing Schools of Design at Somerset House."

In those schools were to be associated all acquainted with and desiring attainment and employment in the arts, from which and from whom, after examination, designs under the masters were to be forthcoming. The means of support; and such is as a necessity even now. With this general remark we shall proceed presently to a few scientific deductions and illustrations. But before doing so, we for a moment revert to events which have proved the wisdom of manufacturing products being borrowed on loan, as examples of Middle-Age Productions for the instruction of students of the Second Branch of the School of Design. The "Mediæval Exhibition," all know, led to that of 1851 and the Manchester Art Treasures Exhibition in 1856.

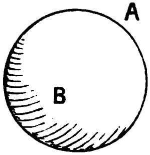
DEDUCTIONS; DESIGN.

If we place a ball on a table, one half of it must be in light and the other half in shade, and the shade accordingly, to our ignorance, may contradict that fact or law. I here give the object in Diagram I.



Should the light (called high light in art), A, be on the edge of the object, we see one half in light and the other half is in shade, B, illustrating the fact stated at B and A, viz. that the straight line formed by the shade is observable.

To explain the law before named, and show how it is to be at all times maintained, the following Diagram will elucidate it entirely.

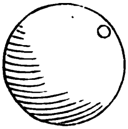


Where A was in Diagram I. it is requisite to be shifted from its position to A in No. II., and then we see that there is no longer any straight line formed by the shade B in a circular object; this is according to a law before laid down.

Having explained it in the above diagrams, we will proceed to show—thus meeting the inquisitiveness of most youths—the progressive stages in making a drawing. Of these there are nine, divided into three, as stated before.

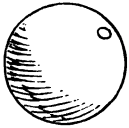
The first is as in Diagram III., No. 1.

1



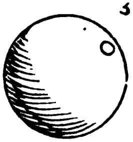
The second, No. 2.

2

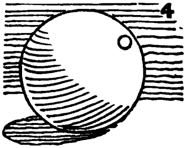


The third, No. 3, should terminate the first stage of progress or sitting in a portrait, miniature from life, or a landscape.

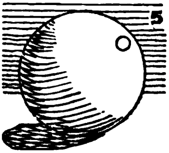
3



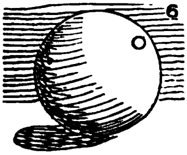
The fourth, with the background (introduced of whatever tint, tone, or colour, felt according to genius), is introduced, to show that there is a reduction of the former stages of work in the object No. 4.



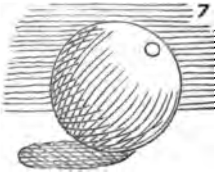
The fifth, strengthening the parts thus weakened by the background.



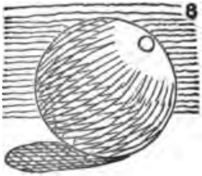
Sixth, clearing the background from any unsightly spots, &c., and securing in the object advancing all inaccuracies and defects.



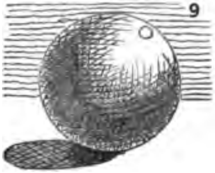
Seventh, renewing the boundary of the shade and making the outline and the half tints (between decided colour) where the positive colour is to exist as blended in with the shade. This commences the third sitting.



The eighth, the state when every care should be taken, leaving no defects which may obstruct the following illustrations.



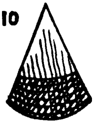
The ninth.



The finishing off of the background and removing any accidental or inadvertant oversights, arming the work against criticisms (for all are more or less inclined to evince their discernment). When Shakespeare put into the mouth of the vicious Iago the words, "I am nothing if not critical," the great dramatist saw that men were adaptors and constructors on their own account, wise or unwise.

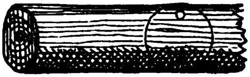
From these progressive states and stages of drawing, from the first to the ninth inclusive, a section of the ball, No. 9, may be cut out of it and applied to any one or more parts of a feature of the human face, No. 10, thus—

10



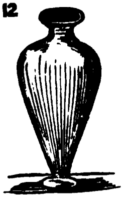
And it is also applicable to other forms, however simple, as a bit of rod, thus—

11



Or a vase.

12

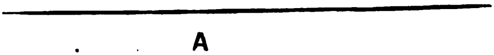


Without this law (the rod in which the shading of the ball applies) nothing in Drawing could be executed with propriety; hence we say the art is the basis of every art industry.

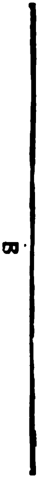
Having in previous pages given the law respecting light and shade, I now state that drawing is the art of measuring lines in their length compared with each other and preserving the distances they are one to another. The directions they take and the forms they assume must be strictly attended to, commencing with a point—drawing a line from the first to the second—point to point.

Your paper on which you draw is to be straight before you, and to show that every stage of your progress in drawing conveys the different terms which will be used in your future acquaintance with science or technical knowledge. The top and bottom lines of your paper or drawing-board are called horizontal, which the working man would call level lines. And the two forming the sides are the perpendiculars, as the line is called artistically, but which the working man would call uprights.

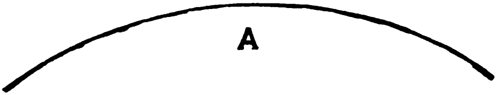
A. Horizontal.



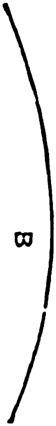
B. Perpendicular.



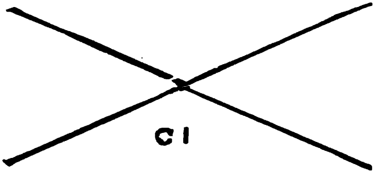
A. Horizontal Curve.



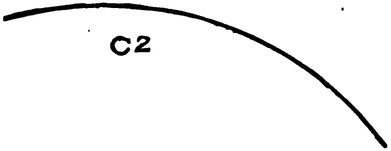
B. Perpendicular Curve.



C 1. Diagonal to right hand or left.



C 2. Diagonal Curve.

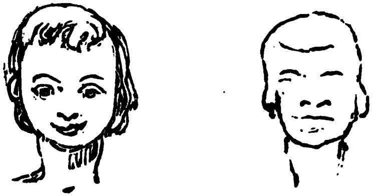


With these points of observation, while practising, in endeavouring to draw any objects generally to be seen on a table, the student may, in progressing in delineation, attempt the head of a youth or aged person, of which two samples are given.

The best system to pursue is to determine, with whatever may be attempted, that the same should be taken as a task of performance done to gain improvement.

Whatever is worth doing is worth doing well, and whatever is begun should be finished. Good habits are great steps towards creating a second nature; carelessness, failure in the object to be drawn.

Here follow specimens of correct delineation.



D E F.

The second stage of drawing is the preliminary to painting; you will be now preparing for what is to follow, viz., as I have said, oil or water colour.

In shades as well as forms there must be three degrees; just as in the sister arts of music, poetry, and painting there are three degrees. Beyond the diagrams already given in this little book, there is little more to add as regards D E F.; hence we enter upon a diagram we shall designate as G H I. as directing to the use of colours.

There are three colours called primitive, on the same rule as we speak of the senses as instincts, because they are co-existent and not formed by either of the two out of the three, *i.e.* red, blue, and yellow.

Each of these colours may be made, as in music, treble, viz., by mixing them with white; but their radical nature is yellow—treble; red—tenor; and blue—base.

Of these three, together with white (in the absence of black), above three hundred tints may be made.

There is also a purple red which is lake, used entirely in the shades. This colour is with black considered the king of all compound tints.

Red and yellow will make a compound of orange.

Red and blue will make a compound of purple.

Blue and yellow will make a compound of green.

All these are quite elementary, of course, but it is necessary to speak of the same for guidance of the young artist.

Thus we form three more colours added to the primitives.

It has often been observed by artists of great eminence that the colour most suitable to set off to advantage those in the front or foreground is the very one requiring to be selected with the care and study.

It is for this reason we have insisted on the necessity of a system, and a new system, being laid down for bringing observation and performance together.

If we might point (without any disrespect being intended) to a picture painted in our own time, we would refer to one which illustrates what we wish to see laid down—a picture in colour rich and excellent, but full of instances of accuracy.*

The late Mr. Hopner said of the identical painting I refer to, "it had but one fault; and that was, it was painted representing the times of Chaucer, but the artist was then living." We have some misgiving whether belief was absolutely due to Hopner's dictum in this case; but the excellence of his works freed him entirely from biasing his opinion, and the fact that he was a portrait painter, perhaps, might justify his criticism with portrait painters. Much depth of colour is not thought free from objection, as vulgarity is likely to ensue when shades, as in the human face, for instance, become too dark. Again, the fleshy hue of rude health ought not to be too closely imitated, as that style is faulty in art.* That master of whom Hopner spoke (Stothard), to whom the fine arts for taste is so much indebted, was living when powdered hair was the fashion, besides hoops; his aim was to moderate the extremes of fashion, and to no longer remain the slave of the hairdresser. To signify his wish to be free, he was the first to wear a round hat, instead of the *chapeaux* then in vogue. He admired the eyes of women free, as the powder then worn made them appear flushed, and taught him to see nature and estimate, as Hogarth and Gainsborough did, its beauties as represented by the human face and features.

---

* I was once introduced to a gentleman living at York, by Dr. Swinard, who, although perfectly blind, could tell me the colours by touch. I visited him continually, and found out eventually how he discovered them. The plants were set close to the path by the gardener, and as he passed he felt them and described them perfectly. Blue is a more permanent dye, and consequently rougher than red or yellow in texture, red next, yellow less.

Hogarth and Gainsborough, like other artists, at that time, were not, in their earlier career, in a position to move in the first class of society; but under the circumstances, what Hogarth did was highly to his credit as an artist. Giles Hessey, as an English artist, showed that there was a want of encouragement of true art viewed as a moral occupation of the mind.

---

* Every artist is acquainted with the term *chiaro oscuro*; this is what is meant by the words I used in the text, "clear in shades." It (murry-tint) should never be used but in the deepest of shades.

My treatise is written to give all children an opportunity of applying their discernment on what they see in every-day life; teaching them industrious habits, and to occupy their minds, without flying to vicious pastimes in their "idle hours." We know not what latent power we possess until we set about doing something to amuse ourselves; and one of the simplest means we have at our disposal is certainly drawing.

I recall the Scriptural axiom, "Occupy till I come." This implies that the faculties should be allowed time to mature before they are excited into exertion; for when once they are so treated they will know no rest, but may wear out by incessant activity the strength of the body, which goes far to create candidates for the lunatic asylums.

If we desire to perfect our system we must reduce it to three states, viz.: Moral, rational, or mental, and spiritual. The first begins with the watchful care of our mothers; the second at seven, or eight* in secular (subsequent to the Catechism); and the intellect its Ally Spiritual, when we feel our responsibility. If we really wish to reduce by sanitary measures those diseases incidental to man, which hitherto have greatly increased, we must observe time as beneficial to all things. In natural history the seasons are adhered to; and man being conscious of a greater responsibility should be governed by reflecting on its merits, and act in accordance.

There should be a fixed age to affiance, a limited period† to court, and a time for those to marry.

We can observe that which in the female form reaches perfection at twenty, and declines from that period.

Fosterage imposes on the child a disposition foreign to its natural parents, besides producing that disunion so frequently to be found in families.

---

* Prior to which there should be a strengthening of our nerve by thorough exercise in schools of industry.

† Long courtships are injurious to the highly excitable female sex.

LONDON:
PRINTED BY W. H. ALLEN AND CO., 13 WATERLOO PLACE.

VISUAL ART,

OR

Nature through the Healthy Eye,

WITH SOME REMARKS ON

ORIGINALITY AND FREE TRADE, ARTISTIC COPYRIGHT AND DURABILITY,

BY

WILLIAM NOY WILKINS,

AUTHOR OF "ART IMPRESSIONS OF DRESDEN," "LETTERS ON CONNOISSEURSHIP." "ST. PAUL'S CATHEDRAL," &C.

8vo. 6s.

CRUISE OF H.M.S. "GALATEA,"

Captain H.R.H. the Duke of Edinburgh, K.G.,

IN 1867-1868.

By the REV. JOHN MILNER, B.A., Chaplain,
and OSWALD W. BRIERLY.

Illustrated by a Photograph of H.R.H. the Duke of Edinburgh; and by Chromo-Lithographs and Graphotypes from Sketches taken on the spot by
O. W. Brierly.

8vo. 16s.

ANCIENT & MEDIÆVAL INDIA.

By MRS. MANNING.

WITH ILLUSTRATIONS.

Two Vols., 8*vo.* 30*s.*

Being the History, Religion, Laws, Caste, Manners and Customs, Language, Literature, Poetry, Philosophy, Astronomy, Algebra, Medicine, Architecture, Manufactures, Commerce, &c., of the Hindus, taken from their Writings.

Amongst the works consulted and gleaned from may be named the Rig-Veda, Sama-Veda, Yajur-Veda, Satapatha Brahmana, Bhagavat Gita, The Puranas, Code of Manu, Code of Yajnavalkya, Mitakshara, Daya Bhaga, Mahabharata, Atriya, Charaka, Susruta, Ramayana, Raghu Vansa, Bhattikavya, Sakuntala, Vikramorvasi, Malati and Madhava, Mudra Rakshasa, Ratnavali, Kumara Sambhava, Prabodha, Chandrodaya, Megha Duta, Gita Govinda, Panchatantra, Hitopadesa, Katha Sarit Sagara, Ketala, Panchavinsati, Dasa Kumara Charita, &c.